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General

Tomancok

A retrospective exhibition gives the artist the frightening experience of objectifying himself.

It can be the kiss of death and a first class burial or it can confirm an artist in the faith that supported him all along.

In any case, it abruptly puts him face to face with the fact that he is now historical, at least to a degree.

I remember how seductive this appeared from the first rungs of the ladder! And undoubtedly it is pleasurable to reach that stage. But how much more pleasurable yet it is simply to remain actual – like the man of ninety whose fondest ambition was to die young, killed by a jealous husband!

*Jacques de Tonnancour*

A retrospective exhibition organized by The Vancouver Art Gallery with the assistance of a grant from the Canada Council - January 4th to January 30th, 1966

## JACQUES DE TONNANCOUR

With Paul-Emile Borduas, Alfred Pellan, John Lyman and to a lesser degree Goodridge Roberts, Jacques de Tonnancour was influential in creating the unique and exciting atmosphere which has flourished in Montreal for the past twenty-five years. Though in the last decade younger artists, in the main reflecting the influence of the New York School, have taken over as leaders of and spokesmen for the new art in Quebec, de Tonnancour occupies a lofty position in the hierarchy of Canadian artists. He was, and still is, the link between the two visual arts traditions as well as between the French and English speaking artists and art followers. Originally this relationship was to bridge the division between the nationalistic art represented by the Group of Seven and the more sophisticated ideas stemming from the School of Paris. That the rise of abstract expressionism, hard-edge painting, 'op' and 'pop' art changed his position is undisputed, but his stature remains formidable.

The question arises how did de Tonnancour reach this position of great prominence, given the fact that he is not a prolific painter and that his accumulated production is relatively small. Further, in a nation where artists are noted for their aggressive volubility and espousal of causes he is conspicuous for his reasonableness and personal reticence.

Of the significant artists active in Quebec between 1940 and 1965 he has been perhaps the most profoundly and persistently articulate. A stream of highly evocative writing appearing in journals oriented not only towards French Canadian intellectuals but also to the intelligent, were produced down through the years. These highly personal articles on a wide variety of subjects were occasionally polemical but almost always poetic. They not only served to buttress his role as artist but clarified his thinking – thereby nourishing his art. De Tonnancour's power and impact as a writer/artist more than compensated for the absence of the personal dynamism which, for example, Borduas and Pellan demonstrated as teacher/painters. He was able to articulate, and it must be remembered that Borduas' *Refus Global* was not published until 1948, the problems and soul searchings shared by contemporary artists.

It is difficult for English speaking Canadians to appreciate the ferment generated by the intellectual life in Quebec. Support of the arts has long been public policy. Major prizes and government bursaries have been in effect for decades.

Important artists are often regarded as popular heroes, and while often controversial are an integral part of society. They do not stand without. The artist in Quebec does not fight for recognition as an artist but for his art. Artistic activity is news. Without a systematic perusal of the French language press one would scarcely credit the tens of thousands of words written on or by Jacques de Tonnancour in the last quarter century. In English speaking Canada it is only comparatively recently that serious consideration has been given to criticism in the visual arts. Though an analysis has not been made it could be hazarded that more intelligent writing on art appears in Quebec publications in a given month than in all the rest of Canada combined.*

Montreal in the early 1940's was seething with controversial and revolutionary artistic ideas. Borduas was a towering figure. Pellan on his return in 1940 brought with him avant-garde ideas and paintings. Roberts exerted a profound influence on de Tonnancour as can be seen in his early paintings and his articles and book on him. Father Couturier with a wide circle of friends in the arts represented a new and enlightened clerical approach to the world of creativity.

Individuals such as Maurice Gagnon and visits by artists like Fernand Léger further widened the horizons of artists necessarily restricted in their travels because of the war. What de Tonnancour wrote can be applied to the development of new ideas in Quebec, "Progress in art is always concentric."

In Quebec more than in any other part of Canada, except British Columbia and Saskatchewan, while external influences were felt and can be measured, generation came essentially from within.

Two essential elements form the core of de Tonnancour's artistic personality. First, his intimate knowledge and genuine love of nature appears not only in his earliest paintings but in his writings.

Second, his extraordinary intellectual predisposition compels him to constantly analyse, define and evaluate. The former is related to the mystical side of his nature which urges him to seek union with an "absolute" which is impossible to define; the latter relates to his predeliction for formal harmony which is characteristic of the French feeling for order, style and taste.

**While de Tonnancour has been given recognition and in fact generous coverage in CANADIAN ART almost from the beginning of his career, this does not reflect a situation general in the English language press. As far as can be ascertained no serious article on him has appeared in a Canadian newspaper outside Quebec. Paradoxically he has been virtually ignored by VIE DES ARTS.*

These two facets of his creative character have resulted, theoretically at least, in an aesthetic dichotomy. The intellectual educated man is often at war with the artist to whom feeling and intuition are of paramount importance. Spontaneity and emotional insight must dominate the facile articulation of the hand. Yet in de Tonnancour's work often the stylistic, formal element leads and feeling follows. His landscapes, especially those painted between 1955-59, are full of mysterious mood and painted as they were from within – never directly from the actual subject – reflect a successful fusion of feeling and form. While he constantly denigrates métier it is of extreme importance in his work. The human figure, always female, is treated as a highly decorative still life. His still-lifes with their rich painterly surfaces are highly formalized. Mysticism as such is related solely to nature, even though he repeatedly states man is as essential to it as a tree.

Basically then his procedure is to first find a kind of order and then to find the means of linking this with his inner experience. This is why his various technical experiments and discoveries have been of such importance in the development of his work. This is also an answer to those who see in his shift from one subject to another – from figure to still life to landscape – only a loss in continuity. For de Tonnancour is essentially an abstractionist; his deepest need is after all for an order which is consistent.

De Tonnancour's paintings on the basis of stylistic development may be divided into seven main phases:

1. Between 1940 and 1945 his figure paintings show the influence of Picasso, perhaps seen through the eyes of Pellan. The landscapes reflect the national mainstream via the immediate presence of Goodridge Roberts. Painterly and decorative impulses, often conceived as compositions in the monumental style, predominate. The richness and human warmth of *Jeune fille assise I*, now in The National Gallery, is not to recur in his work. This period not only establishes the artist on the national scene but produces some of his most enlightened writing.

2. De Tonnancour's residence in Brazil from July 1945 to December 1946 brought with it a feeling of liberation. There followed a sharp break in which the differentiation between nature reproduced and nature transmuted into art was recognized as an essential problem in painting. *Essentially the task was to abstract the plastic intensity from the physical universe and transfigure only that!* This was probably the only time in his career when he worked directly from nature. While the artist stated that his Rio exhibition was a modest one, the catalogue records that he exhibited some forty-seven works, many of which have subsequently disappeared. The finest paintings of this period combine fidelity to the subject with a high degree of formal brilliance. He wrote of the Sugar Loaf paintings, versions of which are in Ottawa, Quebec and Montreal, "that the mountain should not be altered even by divine decree."

3. Because of his exposure to a highly exotic and gorgeous landscape de Tonnancour found Canada flat and uneventful upon his return. Between 1946-1950 he concentrated upon still life themes and figure studies influenced in large part by Picasso and Matisse. While the style of Picasso was important so was his realization that the object in itself was merely the starting point in the creative metamorphosis, the end result of which was a painting. Many important works created in this era were purchased by art museums across Canada. These years see the production of his most aggressive, assertive and confident painting. However, the artist came to feel that the increasing tendency towards formalism – in which figures became as decorative playing cards – was accompanied by an increasing emotional shallowness. While this evaluation may or may not be valid, the end result was that the artist reached a personal crisis in which he felt it necessary to re-examine the basic criteria of his art.

4. De Tonnancour's decision to stop painting in 1950 was a courageous one. He was not to resume vigorous creativity for five years. The article in which he discussed this arid and painful time provides us with one of the most honest and self-searching documents in Canadian art history. It reveals in unashamed relentless prose the dilemma of the modern creative intellectual who, cursed with historical awareness and self-consciousness, knows he risks the innocence and intensity of his own personal involvement which alone can spark the creative act. Throughout his career de Tonnancour's singular physical dexterity has been as much of a cross as a blessing. The fact that his painting was widely accepted and that he enjoyed enormous respect made this decision even more remarkable. Notwithstanding the artist's statement, between ten and fifteen canvases were produced. They relate however to his past work and indicate that he had not yet found a direction for the future.

5. 1955 marked the beginning of the most prolific period of his career and to which belong the classic

expansive, spidery landscapes for which he is best known.

These years, until 1959, contain their own miniature history of unfolding. First came a series of vigorous landscapes of substance and weight characterized by choppy, emphatic brushwork. There exists a plastic strength and immediacy of which the spectator is a part and dimension.

The development then was toward simplification. Heavy and sonorous brushwork and broken dramatic tonalities gave way to thin pigment and a narrower, quieter tonal range and pattern. The landscapes of 1958 and 1959 consist in general of two simple planes of sky and earth against which are superimposed calligraphic trees, small now in their larger more distant settings. Spatially they open out, scarcely bounded by the limits of the frame giving the uninhabited terrain a feeling of tremendous physical breadth, loneliness, space and often a yearning for infinity.

6. The simplification already evidenced in the landscapes of 1959 now leaped ahead with his discovery of the "squeegee" technique. This enabled de Tonnancour to further abstract and reduce his planular structure. Nature became terrain and heaven. Space may be construed as existing on the surface or stretching into infinity. Again technique has served to unearth content but as always, there is the hazard that technique may lose contact with content and become empty and facile. De Tonnancour's colour, ordinarily narrow in range, now became, as an inevitable result of this method of painting, almost monochromatic in such paintings as Ma Vue de Tolède and Les Plaines ondulantes. The latter witnesses his occasional re-introduction of graphic elements in an otherwise terrestial vacuum indicating a persistent relation to nature, albeit post facto.

7. The last squeegee paintings can be read as abstractions or as landscapes distilled to their irreducible nature, according to one's point of view. They do not represent abstract thinking on the part of the artist however. It was once more a technical discovery which made possible de Tonnancour's transition to actual abstraction when, about 1962, he began pressing paper onto painted surfaces then lifting it off to get an impersonal pulled effect. This led to experiment, playing with various kinds of collage and the use of 'found' material such as bits of lace and netting applied to the picture surface. In the squeegee paintings the pigment had been severly attenuated, at least as far as its effect was concerned. The works which now appear continue to give colour an emotive rather than a structural or decorative role, for it often is applied as a monochromatic wash over the prepared 'relief'. But the new part played by texture in the form of added materials speaks of his re-asserted love for the matters of art.

There are not many works by de Tonnancour which can be called purely abstract, that is devoid of strong associative content. It was for him undoubtedly a necessary and logical phase in his development. And interestingly, although in these late paintings he does not call on the associative overtones of the added materials as materials, they are none-the-less the means by which imagery is reintroduced into the subsequent works of 1964 and 1965. Reintroduced through the back door of abstraction, so to speak. The new imagery is no longer that of external nature but of the imagination, drawn, one feels, from the depths of his unconscious atavistic memory. Recent works, such as *Apparition I* and *Apparition II* have a primitive archetypal quality, a sense of being eroded by time. They powerfully evoke a world of inner silence.

De Tonnancour is still a highly creative individual and thus there can be no summing up. He is still in the process of becoming. However the future may develop his image it will not deny his position in our art history nor diminish the important contribution he has already made to the art life of Canada.

The Vancouver Art Gallery would like to thank the private collectors and art museums who were so co-operative and enthusiastic in lending to the artist's first major retrospective exhibition. A grant from The Canada Council assisted in defraying catalogue and assembly costs. And to the artist our thanks for making his invaluable notes and historical scrapbook available. Mr. de Tonnancour also was of considerable assistance in locating certain key works.

Richard Simmins
Doris Shadbolt
VANCOUVER, DECEMBER 17, 1966

*Quotations which appear throughout the body of the catalogue were written by Jacques de Tonnancour between 1940 and 1965. See bibliography for further references.*

## CHRONOLOGY

**1917** Born in Montreal, January 3. Youth spent in close contact with the details of nature, especially in the Laurentians.

**1936** Educated at Le College Jean-de-Brébeuf. Influenced by Father R. Fortin S. J., who led him "to discover the inner world of man."

**1937** Enrolled at l'Ecole des Beaux-Arts de Montréal, having chosen art rather than entymology as a vocation.

**1939-1941** Revolted against the stifling academic atmosphere of the school and denounced the staleness of its teaching in a student paper Le Quartier Latin. Began painting on his own, supported by his father, in a studio with Julien Hébert and others. Influences far-ranging – from the Group of Seven through to the School of Paris. Friends during this period included Paul-Emile Borduas, Alfred Pellan and Goodridge Roberts – whose feeling for Laurentian landscape supported his own. This era saw the beginning of his writings which were to parallel his painting for the next twenty-five years.

**1942** First one-man exhibition, Dominion Gallery, MONTREAL. JUENE FILLE ASSISE I purchased by The National Gallery of Canada. Began teaching at the Montreal School of Art and Design directed by Arthur Lismer, but continued critical writing in Le Quartier Latin, Amérique Française, La Relève, La Presse, Le Devoir etc. Joined Contemporary Art Society formed by John Lyman.

**1943-45** Prolific painting period. Exhibited in Montreal, Toronto, and in various travelling exhibitions. Wrote monograph on Goodridge Roberts. Strongly influenced by Matisse and Picasso. Married Margot Clerk of Montreal, 1944.

**1945-46** Spent year in Brazil, mainly Rio de Janeiro, on a Brazilian Government scholarship. On his return found Canadian landscape monotonous and anti-climactic. Turned to still life and figure painting.

**1947-49** Wrote, in retrospect, that during these years the influence of Picasso became obsessive and paralyzing. Continued to paint and exhibited with Dumouchel at the Montreal Museum of Fine Arts. Numerous works acquired by public museums and private collectors.

**1950-55** Virtually ceased painting, feeling he had reached a cul-de-sac. Further complicated by a re-evaluation of the role of the artist in society as a result of participating in the 5th UNESCO Conference in Florence, 1950. Moved to St. Lambert and built home and studio. Began teaching at l'Ecole des Beaux-Arts de Montréal.

**1955-56** Reawakened interest in landscape. Revitalization triggered by trip across northern Ontario to Vancouver in 1956. Exhibited in major national exhibitions and one-man show, Laing Gallery, Toronto. Next four years proved to be rich in terms of personal creativity.

**1957** Trip to Georgian Bay resulted in a number of major canvases.

**1958-59** Awarded Canada Council Grant. Year spent working in studio, St. Lambert. Paintings exhibited in Winnipeg, Brussels, Venice and one-man show Galerie Denyse Delrue, Montreal. Landscapes predominate. Taught summer courses at University of British Columbia in 1959. Discovered the virtues of the 'squeegee' and paintings became progressively more stylized and abstract.

**1960-62** Taught summer session at Mount Allison University, 1960. Squeegee phase reached a logical conclusion by the end of 1962 as the artist realized the limitations imposed by the technique. Conclusion of this period marks transition to non-representational work.

**1963-64** Experiment in collage techniques resulted in re-emergence of a new imagery.

**1965** First mural completion for Dow Planetarium, Montreal.

1

4

*'Let us recognize our false primitivism. Let us recognize that we cannot return directly to instinct, to nature and to a primitive state of being by forgetting everything.*

*'. . . We have to know and pour over the masters Matisse, Derain, Braque, Picasso. We must LEARN. Art is not made after nature, but after art and with nature.'*

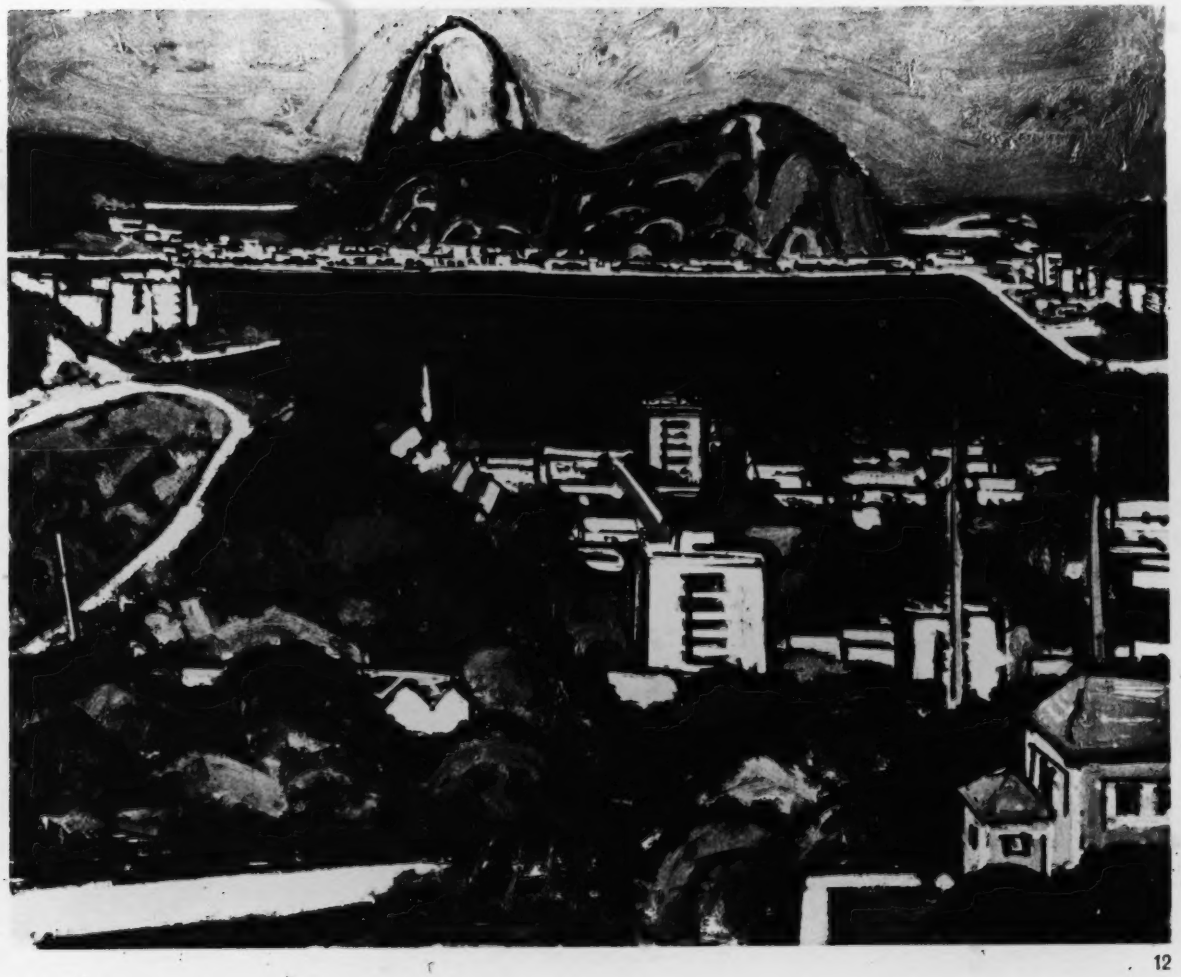
*'. . . In so far as we set out to produce a "Canadian Art" we will not have art in Canada. Our red sleighs will not accomplish it for us. Does Braque have to introduce a bottle of French wine into a still life to express something of the French spirit in his painting? And does Picasso paint bullfights to have Spain in his art? An art which attains a certain level of perfection always universalizes its expression.'*

Le Quartier Latin 1941
TRANSLATED D.S.

*'This dramatic tension between what one calls the subject and the painter tortured me as much as it seduced me. After deep despair I came back passionately to the question of equilibrium between the extrinsic aspect of the picture and what was to become the instrinsic part, that is to the question of complete destruction of motifs almost irreducible to pictorial values. (the Sugar Loaf for example).*

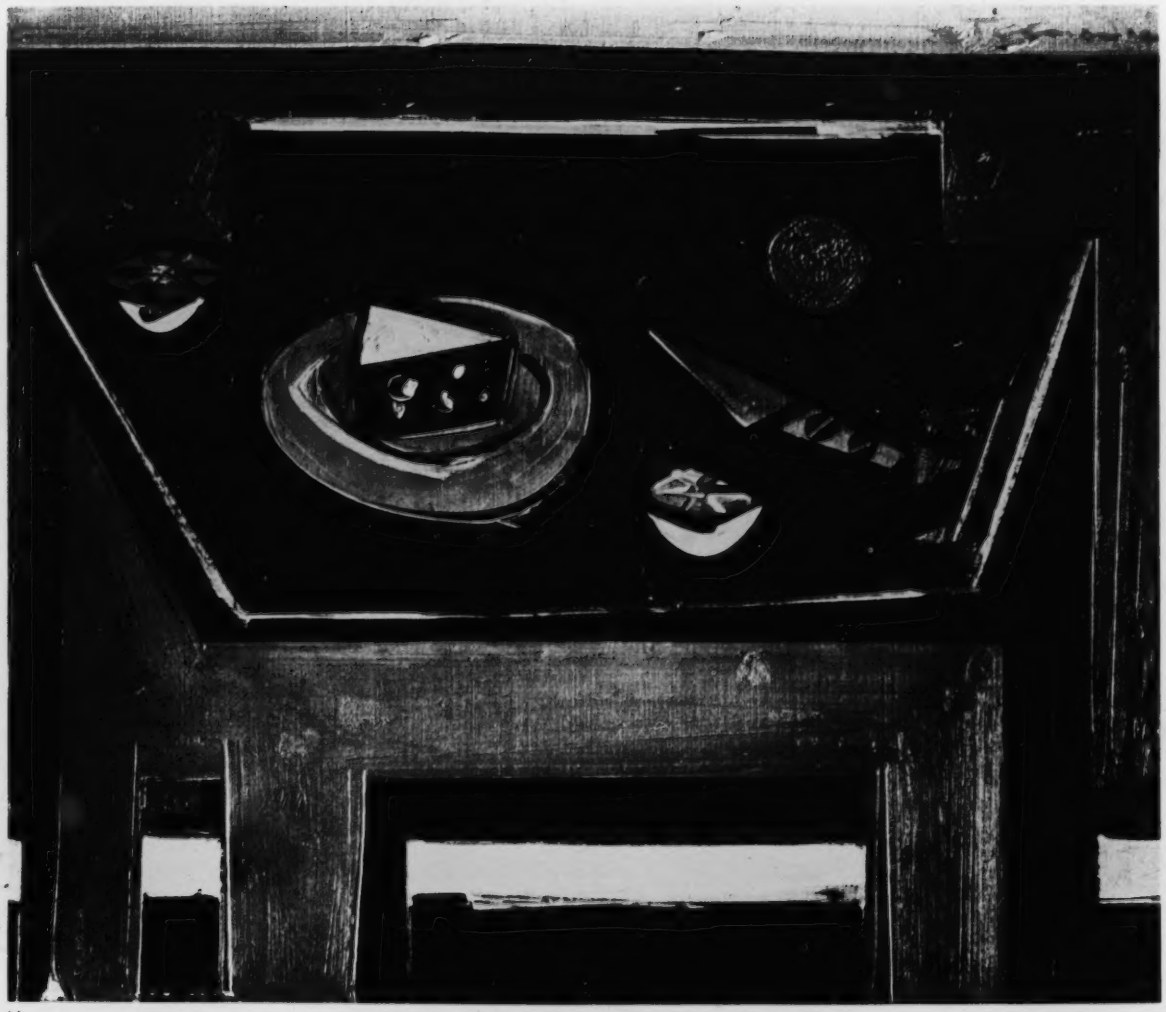
*'. . . And what was more valuable to me . . . is the conviction . . . that I must take nature and twist its neck – take it first and then twist it implacably.'*

Canadian Art 1947
TRANSLATED D.S.



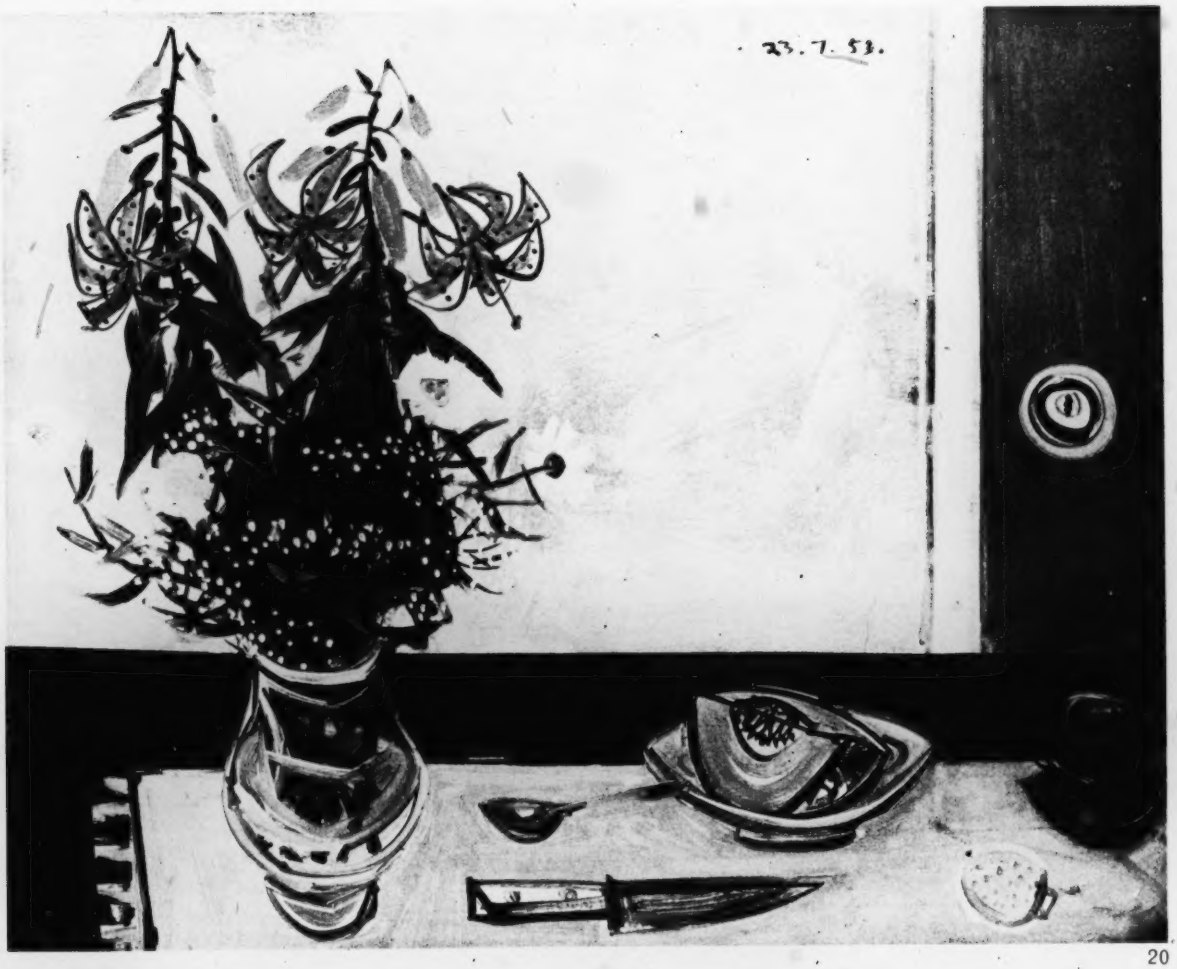
*'You (Borduas) said to me one day that of the fifteen years past you had left altogether only about twenty little canvases that you hadn't scraped or destroyed in some other manner. A painter without work is a man waiting to be born and who is living an unspeakable drama: a drama of an intellectual kind as tragic as that of a woman who cannot bear a child.'*

La Nouvelle Relève 1942
TRANSLATED D.S.



*'The artist does not see in advance what he is going to produce. This is what safeguards the free play of creative instinct. The artist does not think with his mind, abstractly, but with his hands in the medium. Without this he could not discover the object of his deepest spiritual desires, those least suspected in himself.'*

Amérique Française 1943
TRANSLATED D.S.



19

*'. . . There is nothing that man will be able to obtain by his jet-plane flights off this planet to the moon that art has not given him thousands of years ago. Art has permitted man to create all the worlds he wanted so as to make him feel that he was not earth bound, so that he could push back his limits so far that he could almost touch the source of life.*

*'Art has nothing to serve and nothing to prove but the transcending existence of beauty, so recalling man to his spiritual vocation.'*

Canadian Art 1949

*'Progress in art is always primarily concentric and inward, toward deeper content which, in turn, creates the need for better form.*

*'It was in a garden that Adam lost insight for the dubious advantages of outlook. In mine, things worked out in reverse. Identification with nature teaches one that one is not self-made, and that possession by putting one's grip on things is nothing compared to losing oneself in them.'*

Canadian Art 1956

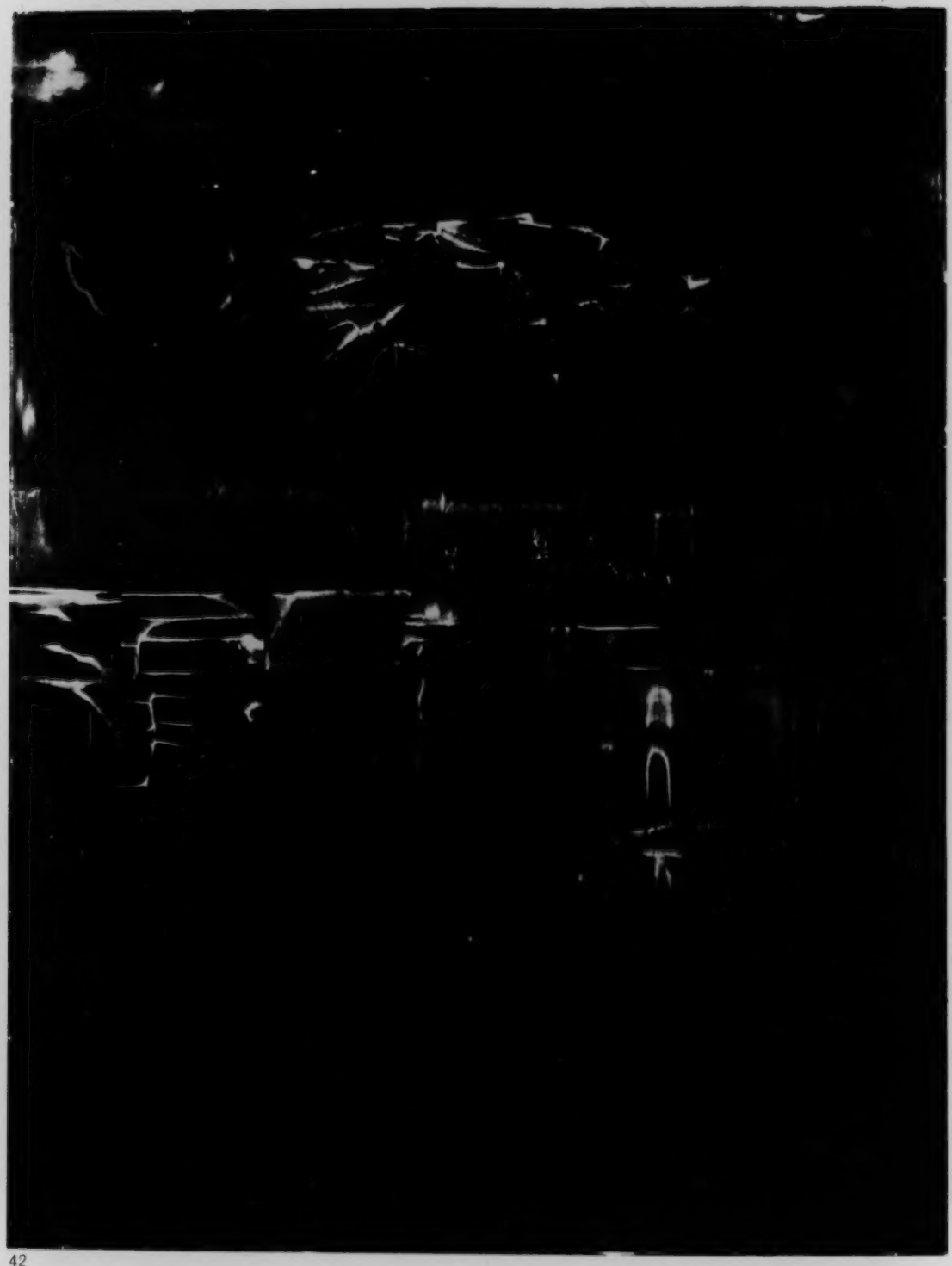
*'Ever since I can remember, there have been trees in my life. To me, they are the most mysterious symbol of the vital principle, of the creative force of nature.'*

Canadian Art 1955

35

*'I rediscovered . . . this linear graphic quality in the forest and my painting developed as graphic embroidery running through space . . . this only brought back a kind of obsession I've had with forests..with vegetation, with the outdoors which I have known in the Laurentians since I was a child. So I think . . . it is a question for the artists of reaching deeply into this level where the first images have marked you and I think that those are the most profound contents you want to be tied to until the end of your life.'*

Canadian Art 1961

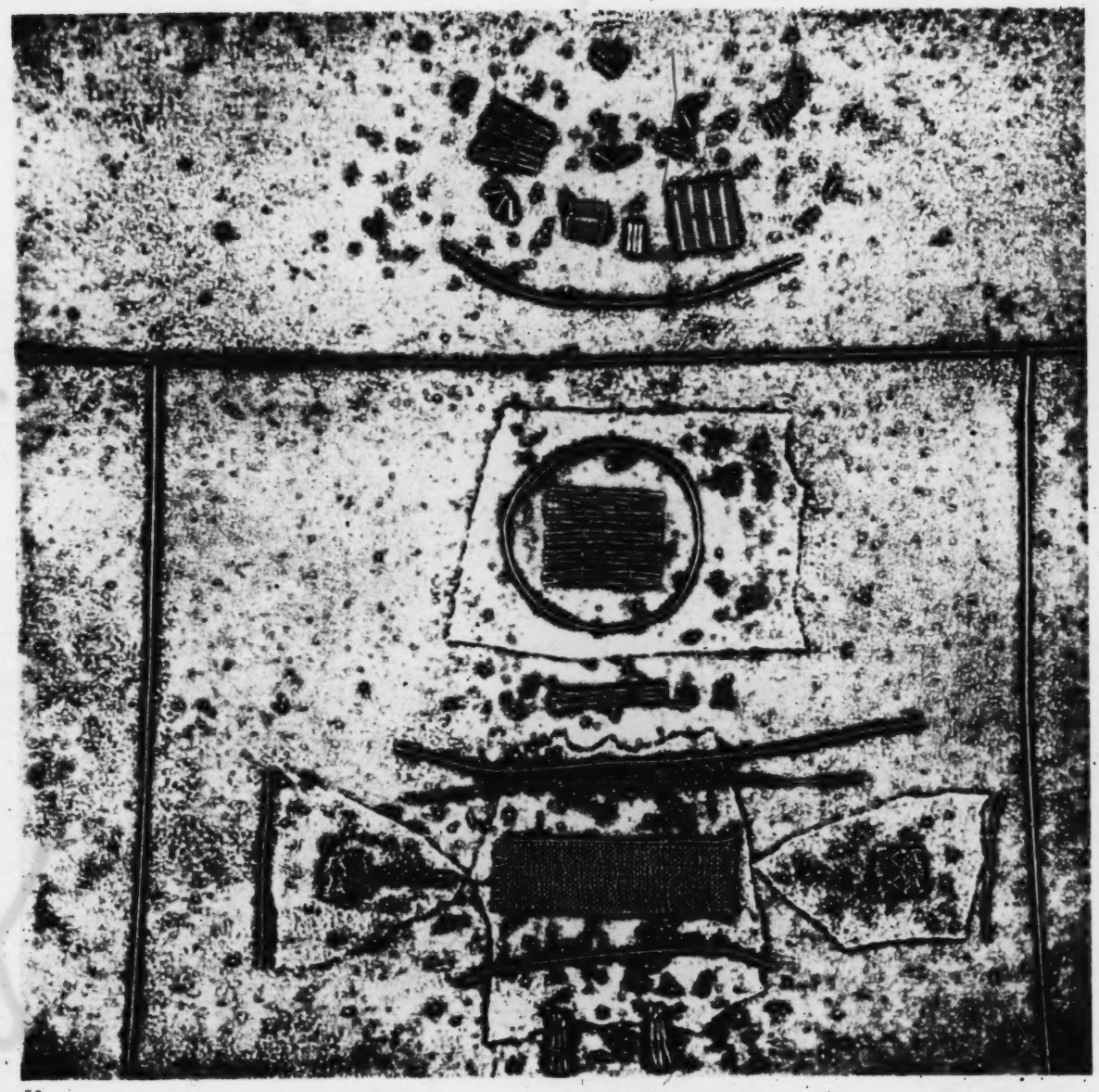


*'The true subject matter of the art of men and their thought is night. To gratify the god or the demon of art . . . they must let themselves sink ever more deeply into her, risking everything without a single guarantee of bringing back a discovery, even of coming out again themselves.'*

Amérique Française 1941
TRANSLATED D.S.

*'From the moment the search for and expression of unconscious elements were recognized as the true aim of art, the simple description or even the idealization of natural forms was no longer of interest to the artist, although the public kept asking for it as a hangover from the previous centuries. Carrying the object beyond its material confines and frankly into the realm of feeling was now the ambition of the living artist . . . that . . . spelled the end of regionalism . . . unless one could generalize about them and transpose them onto a more universal level.'*

Queen's Quarterly 1959



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## CATALOGUE

*Dimensions are given in inches, height preceding width.*
*Medium is oil on canvas unless otherwise stated.*
*Numbers marked* are illustrated.*

1*
**PORTRAIT OF RAYMONDE**
12 x 8½
Signed and dated 1942, upper left
LENT BY DR. ET MME. JACQUES LUSSIER, OTTAWA

2
**LANDSCAPE**
18 x 24
Oil on board
Signed and dated 1942, lower left
LENT BY PIERRE GENDRON, MONTREAL

3
**JEUNE FILLE ASSISE**
29¾ x 20
Signed and dated 1942, left centre
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA

4*
**LANDSCAPE (BAIE S. PAUL)**
18 x 24
Oil on board
Signed and dated 1943, lower right
LENT BY RAYMOND BEAUGRAND-CHAMPAGNE, MONTREAL

5
**RECLINING NUDE**
22 x 30
Signed and dated 1945, upper centre
LENT BY M. ET MME. LUC CHOQUETTE, MONTREAL

6
**LES GANTS DE FILET**
35½ x 24
Signed and dated 1943, upper right
LENT BY M. ET MME. MAURICE CORBEIL, MONTREAL

7
**THE BLUE DRESS**
(ORIGINALLY EXHIBITED AS LA ROBE IMPRIMÉE)
36 x 25
Signed and dated 1944, upper right
LENT BY HART HOUSE PERMANENT COLLECTION, TORONTO

8
**PORTRAIT OF MARION**
41 x 31
Signed and dated 1944, upper right
LENT BY CAMILLE HÉBERT, MONTREAL

9*
**THE PINK ROOM**
54 x 36
Signed and dated 1945, upper left
LENT BY ANDRÉE ET CHARLES ELLIOT TRUDEAU, ST. SAUVEUR

10
**DEUX FEMMES ASSISES**
42 x 29
Signed and dated 1945, upper left
THE NATIONAL GALLERY OF CANADA, OTTAWA

11
**ANNE OF CLEVES**
32 x 24
Signed and dated 1945, lower left
LENT BY ANDRÉE ET CHARLES ELLIOTT TRUDEAU, ST. SAUVEUR

12*
**THE SUGAR LOAF, RIO DE JANEIRO**
28¼ x 36¼
Signed and dated 1946, lower centre
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA.
NOT INCLUDED IN THE EXHIBITION.

13
**COPACABANA**
20 x 25½
Signed and dated 1945, lower left
LENT BY G. G. DE TONNANCOUR, MONTREAL

14*
**NATURE MORTE**
14½ x 18½
Signed and dated 1947, upper right
LENT BY R. H. HUBBARD, OTTAWA

15
**HEAD OF A GIRL**
16 x 12
Signed and dated 1948, upper left
LENT BY MR. AND MRS. NORMAN G. KIRKLAND, ISLINGTON

16
**HEAD OF A GIRL**
15½ x 11
Oil on board
Signed and dated 1948, bottom centre
LENT BY CLAUDE MONFETTE, M.D., MONTREAL

17
**STILL LIFE WITH BEGONIA**
25½ x 36¼
Signed and dated 1948, upper left
COLLECTION THE VANCOUVER ART GALLERY

18
**STILL LIFE ON ROUND TABLE**
28 x 35
Oil on board
Signed upper left, dated 1948 upper right
LENT BY ANDRÉE ET CHARLES ELLIOTT TRUDEAU, ST. SAUVEUR

19*
**THE WILLOWS**
24 x 30
Signed and dated 1952, lower right
LENT BY THE UNIVERSITY OF ALBERTA, CALGARY

20*
**STILL LIFE WITH TIGER LILIES**
28 x 35
Signed and dated 1953, upper right
LENT BY GÉRARD BEAULIEU, MONTREAL

21
**GREEN STILL LIFE**
30 x 40
Signed upper left, dated 1953 upper right
LENT BY THE ART COLLECTION SOCIETY OF KINGSTON

22
**STILL LIFE WITH FISH**
19½ x 23½
Oil on board
Signed and dated 1953, upper left
LENT BY CAMILLE HÉBERT, MONTREAL

23
**LA COUVENTINE**
48 x 35
Oil on board
Signed upper left, dated 1954 upper right
LENT BY MORT LESSER, TORONTO

24
**THE OWL**
48 x 32
Oil on board
Signed and dated 1954, lower left
LENT BY PAUL DUMAS, M.D., MONTREAL

25
**MOUNT ROYAL LANDSCAPE**
24½ x 33¾
Oil on board
Signed and dated 1954, lower left
LENT BY THE BEAVERBROOK ART GALLERY, FREDERICTON

26*
**RIVIERE DU NORD**
24 x 31
Oil on board
Signed and dated 1955, lower right
LENT BY REV. ERNEST GAGNON, MONTREAL

27
**LAURENTIAN LANDSCAPE**
30 x 37
Oil on board
Signed and dated 1955, lower right
LENT BY LT. COLONEL PAUL LAMBERT, MONTREAL

28
**JEUNE FILLE EN VERT**
60 x 36
Signed upper left, dated lower right 1956
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA

29
**GEORGIAN BAY**
36 x 48
Oil on board
Signed and dated 1957, lower right
LENT BY HENRI KOLIN, TORONTO

30
**LAURENTIAN HILLTOP**
31⅛ x 43½
Signed and dated 1957, lower right
LENT BY PATRICK McG. STOKER, MONTREAL

31
**STILL LIFE WITH BLACK OLIVES**
36 x 48
Oil on board
Signed and dated 1957, upper left
LENT BY ANDRÉE ET CHARLES ELLIOTT TRUDEAU, ST. SAUVEUR

32
**LANDSCAPE**
35⅞ x 48
Oil on board
Signed and dated 1958, upper left
LENT BY THE WINNIPEG ART GALLERY

33
**BLUE LAKE**
35 x 48
Oil on board
Signed and dated 1957, lower right
LENT BY DR. ET MME. PIERRE ROULEAU, MONTREAL

34*
**GIRL WITH BLACK CAT**
48 x 36
Oil on board
Signed and dated 1958, upper left
PRIVATE COLLECTION, VANCOUVER

35*
**BLACK SPRUCE COUNTRY**
48 x 64
Oil on board
Signed and dated 1957, lower right
LENT BY MORT LESSER, TORONTO

36*
**LA PLAINE**
24 x 32
Oil on board
Signed and dated 1958, bottom centre
LENT BY WILSON MELLEN, MONTREAL

37
**LAURENTIAN LANDSCAPE**
23½ x 31½
Oil on board
Signed and dated 1959, bottom centre
LENT BY DR. AND MRS. G. R. McCALL, MONTREAL

38
**PAYSAGE D'AVRIL CIEL BLEU**
35½ x 47¼
Oil on board
Signed and dated 1959, upper left
LENT BY MR. AND MRS. W. G. McCONNELL, MONTREAL

39
**LAURENTIAN WEAVE**
36 x 48
Oil on board
Signed and dated 1959, upper left
LENT BY MacLEAN-HUNTER PUBLISHING COMPANY LIMITED, TORONTO

40
**WINTER LANDSCAPE**
35 x 48
Oil on board
Signed and dated 1959, upper left
LENT BY MR. AND MRS. JULES LOEB, HULL

41
**PRESENCE D'UN PIN**
54⅛ x 36
Oil on board
Signed and dated 1960, lower right
LENT BY THE MONTREAL MUSEUM OF FINE ARTS, GIFT OF DAVID Y. HODGSON, 1960

42*
**MA VUE DE TOLEDE**
48 x 36
Oil on board
Signed and dated 1961, lower right
LENT BY MUSÉE D'ART CONTEMPORAIN DE MONTREAL

43
**CHAMPS NOCTURNES**
48 x 42
Oil on board
Signed and dated 1961, lower right
LENT BY THE ARTIST

44
**LES PLAINES ONDULANTES**
12 x 16
Oil on board
Signed and dated 1961, upper left
LENT BY ROLAND DUMAIS, MONTREAL

45
**PAYSAGE**
36 x 48
Oil on board
Signed and dated 1961, lower right
PRIVATE COLLECTION, VANCOUVER

46
**MUR DU TEMPS**
47½ x 36
Mixed media on board
Signed and dated 1961, upper right
LENT BY GERALD BRONFMAN, MONTREAL

47
**LANDSCAPE**
12 x 15⅞
Oil on board
Signed and dated 1962, lower right
PRIVATE COLLECTION, MONTREAL

48
**CRUCIFORME**
24 x 36½
Mixed media on board
Signed and dated 1964, upper left
LENT BY THE SIR GEORGE WILLIAMS UNIVERSITY, GIFT OF MR. and MRS. MAX STEINMAN

49
**PAYSAGE SOUS MARIN**
42 x 32
Mixed media
Signed and dated 1964, lower left
LENT BY DR. ET MME. PIERRE ROULEAU, MONTREAL

50
**IMAGE D'UN MYTHE INCONNU**
40 x 28⅛
Mixed media
Signed and dated 1964, upper right
LENT BY THE MUSÉE DU QUÉBEC

51
**LE MALEFIQUE**
21 x 24
Mixed media
Signed and dated 1964, upper centre
LENT BY JORDI BONET, MONTREAL

52
**AVRIL**
39¼ x 39¼
Mixed media
Signed and dated 1965, upper right
LENT BY GERARD BEAULIEU, MONTREAL

53*
**APPARITION I**
18 x 18
Mixed media on board
Signed and dated 1965, lower left
LENT BY PIERRE BEAULIEU, MONTREAL

54
**APPARITION II**
39¼ x 39¼
Mixed media
Signed and dated 1965, lower right
LENT BY GERALD BRONFMAN, MONTREAL

## DRAWINGS

55
**GANTS DE FILET**
11 x 8½approx.
Pen and ink
Signed and dated 1943, upper right
LENT BY M. ET MME. VIANNEY DÉCARIE, MONTREAL

56
**TRAGIC HEAD**
9 x 6 approx.
Turpentine wash
Signed and dated 1944, lower left
LENT BY PAUL DUMAS, M.D., MONTREAL

57
**RIO DE JANEIRO**
9 x 12¾ approx.
Pen and ink
Signed and dated 1946, lower right
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA

58
**SEATED NUDE**
19 x 15½ approx.
Pencil
Signed and dated 1949, upper left
LENT BY THE ARTIST

59
**WOMAN WITH GLADIOLI**
23⅞ x 18¾
Pen and ink
Signed and dated upper left, dated 1952, lower left
LENT BY CHARLES A. LUSSIER, OTTAWA

60
**PORTRAIT OF SUZANNE**
24⅝ x 19
Charcoal
Signed upper left, dated 1952 lower left
LENT BY THE ARTIST

61
**PORTRAIT OF PIERROT**
25 x 19⅛
Charcoal
Signed and dated 1954, upper right
LENT BY THE ARTIST

62
**SEATED GIRL**
22 x 17
Pencil
Signed and dated 1954, upper right
LENT BY DR. AND MRS. J. ROTHERNHAM, THORNHILL

63
**ARCHAMBAULT**
10¼ x 6½
Pencil
Signed and dated 1955, lower right
LENT BY THE ARTIST

64
**STANDING NUDE**
23¾ x 17¾
Pencil
Signed and dated 1955, upper right
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA

## EXHIBITIONS

*The following represent major one-man shows and important exhibitions in which the artist participated. Unless otherwise stated the exhibitions are one-man shows.*

**1942** Represented in exhibition of the Contemporary Art Society, Galerie des Arts, Montreal

**1943** First one-man show, Dominion Gallery, Montreal

Le Collège Jean-de-Brébeuf, Montreal

**1944** Hart House, University of Toronto

Exhibited in four-man exhibition, Dominion Gallery, Montreal with Allan Harrison, Sybil Kennedy and Jori Smith.

Represented in major exhibition of Canadian painting organized by The National Gallery of Canada, Rio de Janeiro, Brazil

Participated in EIGHT QUEBEC ARTISTS organized by Maurice Gagnon, Simpsons, Toronto

**1945** Galerie Parizeau, Montreal

**1946** Rio de Janeiro, Ministry of Education

**1948** Represented in PRISME D'YEUX, Montreal

**1949** Two-man exhibition with Albert Dumouchel, Montreal Museum of Fine Arts

**1954** Four-man show with Louis Archambault, York Wilson and Jack Nichols, London Public Library and Art Museum

**1955** Two-man show with Louis Archambault, Montreal Museum of Fine Arts

Laing Gallery, Toronto

Major Prize, SECOND WINNIPEG SHOW

Foyer de l'art, Ottawa

Represented in CANADIAN ARTISTS ABROAD organized by the London Public Library and Art Museum for circulation

**1957** Prize, The National Gallery of Canada 2nd BIENNIAL EXHIBITION

Represented in CONTEMPORARY CANADIAN PAINTERS organized by The National Gallery of Canada for circulation in Australia.

Represented in 35 PAINTERS OF TODAY, Montreal Museum of Fine Arts

**1958** Laing Gallery, Toronto

Participated in VENICE BIENNALE and Canadian Exhibition, Worlds Fair, Brussels

Galerie Denyse Delrue, Montreal

Prize, THIRD WINNIPEG SHOW

**1959** Represented in ART CONTEMPORAIN AU CANADA in Germany, Switzerland, circulated by The National Gallery of Canada

Galerie Denyse Delrue, Montreal

**1960** Represented in ARTE CANADIENSE organized by The National Gallery of Canada and the National Museum of Canada, Mexico

**1961** Galerie Denyse Delrue, Montreal

Represented in 25 QUEBEC PAINTERS, Festival Art Exhibition, Stratford, Ontario

**1962** Laing Gallery, Toronto

Represented in CONTEMPORARY CANADIAN ART organized by The National Gallery of Canada for circulation in Africa

Represented in CANADIAN PAINTING AT WARSAW, organized by The National Gallery of Canada

**1963** Laing Gallery, Toronto

**1964** Galerie Camille Hébert

Second Prize CONCOURS ARTISTIQUE de la Province de Québec

Represented in SIX PEINTRES DE MONTREAL In collaboration with Galerie Camille Hébert, Galerie Arnaud, Paris

In addition to the above de Tonnancour has been represented in virtually all major exhibitions of Canadian painting organized in the last ten years.

## SELECTED WRITINGS BY JACQUES DE TONNANCOUR

Sur Goodridge Roberts un peintre authentique
**LA RELÈVE**
MONTRÉAL, AVRIL 1941

Pour un art Canadien
**LE QUARTIER LATIN**
MONTRÉAL, 25 AVRIL 1941

Pellan
**AMÉRIQUE FRANÇAISE**
MONTRÉAL, 24 DECEMBRE 1941

Goodridge Roberts
**AMÉRIQUE FRANÇAISE, première année No. 5**
AVRIL 1942

Lettre à Borduas
**LA NOUVELLE RELÈVE**
MONTRÉAL, AOÛT 1942

Remarques sur l'art
**AMÉRIQUE FRANÇAISE**
MONTRÉAL, MARS 1943

Remarques sur l'art II
**AMÉRIQUE FRANÇAISE**
MONTRÉAL, AVRIL 1943

Pellan
**JEC* No. 7**
JUILLET 1943

Pellan II
**JEC* No. 8**
AOÛT 1943

Pellan II
**JEC***
SEPTEMBRE 1943

Goodridge Roberts
**LE QUARTIER LATIN**
MONTRÉAL, 17 DECEMBRE 1943

Roberts – Collection Art Vivant sous la direction de Maurice Gagnon
**LES EDITIONS DE L'ARBRE (30 reproductions in b/w, 32 pages)**
MONTRÉAL, 1944

Propos sur l'art
**GANTS DU CIEL**
JUIN 1944

M. de Tonnancour écrit
**LE DEVOIR**
2 SEPTEMBRE 1944

Mézon par Réal Bandt
Avec un frontispice de couleur, six dessins originaux à la plume
PARIZEAU EDITEUR
MONTRÉAL 1945

Canadian Artists
WORLD AFFAIRS, Toronto
TORONTO, JUNE, 1946

Rio de Janeiro – A Challenge
CANADIAN ART, vol. IV, no. 2
FEBRUARY-MARCH 1947

Manifesto for PRISME D'YEUX
MONTRÉAL 1948 (privately printed)

En réponse à une critique sur PRISME D'YEUX
MONTRÉAL-MATIN
JEUDI, 12 FÉVRIER, 1948

On Humanity in Canadian Art
CANADIAN ART, vol. VII, no. 1
OCTOBER 1949

An Artist Reflects on Trees in Spring
CANADIAN ART, vol. XII, no. 3
SPRING 1955

Should it be How to Paint or What to Paint?
CANADIAN ART, vol. XIII, no. 3
SPRING 1956

Our Image of Ourselves
QUEEN'S QUARTERLY, vol. LXVI, no. 3
AUTUMN 1959
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Jacques de Tonnancour, Critique d'art et Peintre
LE JOUR
16 AVRIL, 1948

Julien Hébert, Marcel Théorêt, Charles Elliott Trudeau
De Tonnancour et la Critique
LE QUARTIER LATIN
MONTRÉAL, 17 DECEMBRE, 1948

Alceste
La "Galerie" de M. de Tonnancour
LE DEVOIR
MONTRÉAL, 16 SEPTEMBRE, 1954

Eloïs de Grandmont
Jacques de Tonnancour est-il le fruit mûr de nos Beaux Arts? Entrevue avec le jeune boursier Canadien au Brésil – ses études personnelles et les autres.
LE CANADA
MONTRÉAL, 12 JUIN, 1948

Michel S. Kamenka
De Tonnancour, Artiste canadien-français
PLANALTO
SAO PAULO, AGOSTO 1948

Eldon Grier
Jacques de Tonnancour
NORTHERN REVIEW, vol. 3, no. 2
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Jacques de Tonnancour
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TORONTO, JANUARY 1949

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THE GAZETTE
MONTRÉAL, 19 MARCH, 1954

Jean Simard
Archambault-de Tonnancour, Deux Artistes – Une Oeuvre
VIE DES ARTS
MONTRÉAL, MARS/AVRIL, 1954

Manuel Maître
Jacques de Tonnancour et L'ancestrale Créatrice
LA PATRIE DU DIMANCHE
MONTRÉAL, 18 JUILLET, 1954

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(notes from the Canadian Conference of the Arts)
CANADIAN ART, vol. XVIII, no. 5
SEPTEMBER/OCTOBER, 1961

Gil Courtemanche
De Tonnancour
LA PRESSE
MONTRÉAL, 16 MAI, 1954

Guy Robert
De Tonnancour: l'art est mystère, magie . . .
LE DEVOIR
MONTRÉAL, 29 MAI, 1954, p. 9

W. Ebbitt Cuyler
Interview with de Tonnancour
CANADIAN ART, vol. XXII, no. 1
JANUARY/FEBRUARY, 1965

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